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I. Some Characteristics of Poetic Metaphor in Su Tung-p'o.  
Tamaki OGAWA, Kyoto University.

In the beginning of his poem, "On the Road to Hsin-ch'eng", written by Su Tung-p'o on his journey to Fuyang, southwest of Hangchow in 1073, we read:

"The east wind knows that I am going on a journey;  
It stopped the sound of raindrops from the eaves.  
Bright clouds above the peaks don cotton-padded caps,  
And the rising sun hangs a 'copper gong atop the trees."

According to the opinions of traditional Chinese critics, the metaphors used in the latter two lines are too peculiar and tend to destroy the poetic harmony of the work. Chi Yün 紀昀, a famous 18th century scholar, regarded them as "clumsy" 拙 or "bad" 惡, and much earlier Fang Hui 方回 of the 13th century expressed the same opinion. "Clumsy" and "bad", in their minds, were very near to "vulgar" 俗. The author has tried to discover the reasons for their judgement by examining and comparing the use of these words in Chi's criticisms of Su Tung-p'o's poetical works, and his criticisms of the *Ying-kuei-lü-sui* 瀛奎律髓, an anthology of T'ang

and Sung poetry. In spite of the fact that Chi was opposed to Su Tung-p'o and other Sung poets on grounds of taste, his criticisms give us a valuable insight into the new tendencies which characterized the work of these poets, namely their use of "vulgar" words and metaphors for the sake of freshness.

## II. The *Shihchi* "Hereditary House of Confucius" as Literature.

Burton WATSON, Kyoto University

Ssü-ma Ch'ien's biography of Confucius, *Shihchi* 47, has been the subject of considerable controversy and varying interpretations, particularly in recent years. Disregarding for the moment the question of the historical accuracy of the biography, the writer has here attempted briefly to analyze the chapter as a work of literature. The structure of the biography, the principle themes, and the use of such literary devices as songs, orations, and symbols have been examined in relation to other biographies of the *Shihchi*. Finally the writer has tried to relate Ssü-ma Ch'ien's view of Confucius with the historian's own theories of literature and history.

## III. On The "Song of the Great Wind" Composed by the First Emperor of the Han.

Kojiro YOSHIKAWA, Kyoto University

Ssü-ma Ch'ien's *Shihchi* records the "Song of the Great wind" composed by the First Emperor of the Han, Liu Pang, in the year of his death, when he returned to his native town with the dignity of Emperor and enjoyed a banquet with his companions of former days. There have been various theories among the T'ang commentators as to how to read the first line of the song "A great wind has risen, clouds have flown up", some of which are preserved in Japan alone, and all of which seem to the author somewhat unsatisfactory. Is it impossible to read "A great wind has risen" as a metaphor for the sudden confusion of the world which came

about after the destruction of the Ch'in Empire? And is it too unreasonable to read "clouds have flown up" as a metaphor for the success of Liu Pang himself who flew up by means of, and in spite of, such confusion? If such a reading is possible, the author would like to suggest that Liu Pang, the successful hero, was a believer in the caprice of Heaven, in the same way as his rival, Hsiang Yü, who lamented his defeat as the act of a capricious Heaven. The last line of this song, "How shall I get brave men to guard the four territories", also sounds like the reflection of an uneasiness which he felt even at the moment of his greatest triumph.

#### IV. Liu Tsung-yüan's Prose Descriptions of Nature as a Reflection of His Inner Life.

Shigeru SHIMIZU, Kyoto University

Liu Tsung-yüan (773-819), famous poet and prose writer of the T'ang, because of his opposition to the eunuch party at court, was condemned to banishment in Yung-chou in Hunan. His convictions, and the bitter experiences that he suffered because of them, are often reflected in his writings. Because he was a condemned man, he could give no clear and outspoken expression to his resentment. Sometimes he chose to express it through allegory or the seemingly impersonal recital of other people's affair. But the author would like to see another vehicle of expression of this resentment in Liu Tsung-yüan's famous prose descriptions of nature. In these he emphasizes the beauty and worth of the natural world, while at the same time lamenting the fact that, far removed from the capital, these beauties go unrecognized, as do the talents of the banished writer himself.

#### V. The *Tung-hsi-hsiang* as a Literary Work, Part II.

Kenji TANAKA, Kyoto University

In Part I of his study, the author pointed out how the *Tung-hsi-hsiang* 董西廂 excels its antecedents in sophistication of plot.

In this continuation, he calls attention to another characteristic of the play, its liveliness of expression. This arises, he believes, from the playwright's desire to draw as faithful a picture of his age as possible, and from his unusually free and skillful use of colloquial words and expressions in the medium of rhymed lines. A third characteristic, its effective delineation of character, marks this work as an advance over its predecessors. Emphasizing the contrast between the pretensions of his characters and their actual personalities as they reveal themselves in the play, the playwright has effected a subtle satire of the inside of feudal society.

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A Bibliography of World Literature in the People's Republic of China—Haruo TSURU, Kyoto University.

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